

**LATITUDE 28**

**ART DUBAI**  
11-13.3.2022

IN PARTNERSHIP WITH  
**A.R.M.**  
HOLDING

**WE INVITE YOU TO ART DUBAI 2022**

**ARTISTS**

**BOOTH NO. F-5**

**GOPA TRIVEDI  
KHADIM ALI  
RADHIKA AGARWALA  
SUDIPTA DAS  
WASEEM AHMED  
WASWO X. WASWO**

WASEEM AHMED: UNTITLED, DRY PIGMENT COLOR, SILVER LEAF  
ON HANMADE ARCHIVAL WASLI PAPER, 10.4 X 16 INCH, 2022

**PREVIEW**

**PUBLIC HOURS**

WEDNESDAY, MARCH 9, 2022  
2-9 PM (BY INVITATION ONLY)

FRIDAY, MARCH 11, 2022  
2-9 PM

THURSDAY, MARCH 10, 2022  
2-9 PM (BY INVITATION ONLY)

SATURDAY, MARCH 12, 2022  
2-9 PM

JOHARA HALL, MADINAT JUMEIRAH  
CONFERENCE AND EVENTS CENTRE,  
DUBAI

SUNDAY, MARCH 13, 2022  
12-6 PM

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LATITUDE 28 brings together the works of Gopa Trivedi, Khadim Ali, Radhika Agarwala, Sudipta Das, Waseem Ahmed and Waswo X. Waswo – artists from South Asia, who employ a contemporaneous spin on the miniature tradition in their work. Some of these neo-miniaturists rework the evocativeness and stylization of miniature schools of painting to generate new socio-political discourses. Alluding to mythological/ historical narratives in the modern context, these artists locate their identities at the crux of historicity and contemporaneousness.

Artists from the Indian Subcontinent are increasingly delving into the possibilities of re-infusing the traditional forms of art with new media, thus creating their own idioms which are at once post-colonialist and post-modernist. The dream-like canons of metaphysical knowledge in the form of sculptures, reliefs and paintings will be displayed the Art Dubai 2022. The artworks represented by LATITUDE 28 at Art Dubai 2022 are on one hand the depiction of physical landscape patterns of streets, industries, trees and water pipes, and on the other, social identities of class, gender, and race produced through the dynamic push and pull of personal histories, matter and place. Memory and identity are an important artefact of this profound cultural exchange.

**Gopa Trivedi** experiments with wasli paper to generate allegorical works connecting the personal and political. **Khadim Ali** uses elements of Persian miniature painting to depict subject matter which is symbolic but which is born and bred in the conflict zones in South, southwest and central Asia. Often rich in mythical references, **Radhika Agarwala's** practice draws attention to a newly discovered environment and personal journeys of being uprooted from one to another unknown territory. Much of **Sudipta Das's** oeuvre is comprised of miniature sculptural elements which are commentaries on the human condition of the present age as well as the impact of the environment on mankind. **Waseem Ahmed** uses the lexicon of miniature to critique and decry social attitudes that promote suppression, hatred and bloodshed amongst human beings. The contemporary miniature moves into the arena of satire with the works of **Waswo X. Waswo**. His layered compositions speak of certain social truths which are made relatable and accessible through humour, wit and self-deprecation as he collaborates with Rajasthani miniature painters Rajesh Soni and R. Vijay to create his dream-like compositions.

## GOPA TRIVEDI

(B. 1987, LUCKNOW)

Gopa Trivedi's works are attempts to address social and individual anxieties by creating subversive idioms using seemingly insignificant spaces or objects. The working process incorporates characteristics and implications specifically related to, time, degeneration and fragmentation. The Images and forms are used as metaphors that reflect the social and political concerns of my surroundings and time. Her sensibilities are deeply rooted in the Indian Miniaturist traditions, where she attempts to re-infuse and often re-contextualize miniature court styles by fusing traditional painting methods with, and new media.

Gopa Trivedi completed her BFA in Painting (2010) and MFA with specialization in painting (2012) from Faculty of Fine Arts, MSU, Baroda. Recent participations include, 'Multitudes & Assemblages' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, Accademia Albertina di Belle Arti, Italy (2021); 'Playhouse of Her Mind', LATITUDE 28, New Delhi (2021); 'Telling Tales: A journey into narrative forms', Anant Art (2020); 'Visions in the Making' by Myna Mukherjee and Davide Quadrio, Italian Embassy (2020); India Art Fair 2020 with Italian Embassy (2020), India Art Fair 2019 with Anant Art (2019).



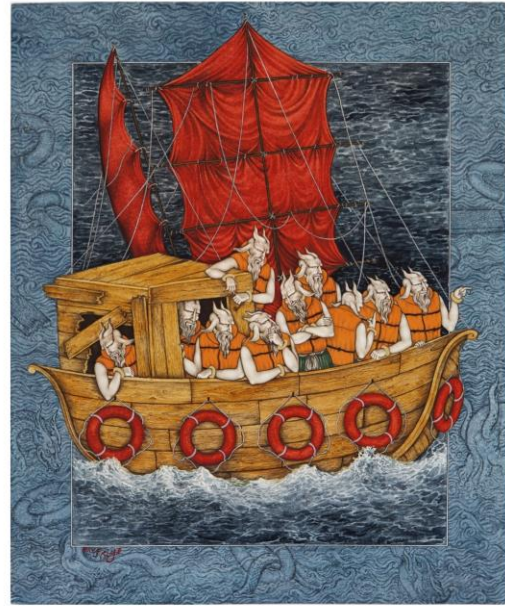
GOPA TRIVEDI  
Untitled  
Graphite, Gold and Gouache on Wasli  
48 x 36 inches  
2022

## KHADIM ALI

(B. 1978, QUETTA, PAKISTAN)

Khadim Ali belongs to the Hazara tribe from Afghanistan. His family was forced to flee their home in Hazarajat during the nineteenth century, settling in Quetta, Pakistan, where he was born. The subject matter of Ali's work may appear to be symbolic but it is born and bred in the conflict zones in South, southwest, and central Asia. Offered a distinguished talent visa by the Australian Government, Khadim Ali moved to Sydney in 2010. The 'Passport' series he has developed is coming from his experience as a migrant in Australia, as a refugee from Afghanistan. Perpetual migrations accompanied by loss and trauma contribute to the potency of his images. In glimpses from the life of the legendary warrior and conqueror Rustam, one of the heroes of the *Shahnameh*, *The Persian Book of Kings*, Khadim Ali is able to realize a poetic manifestation of contemporary traumas that continue to escape resolution. Ali's delicate use of color and detail, an evidence of his deep connection to the miniature tradition and tapestry, to craft demonic apparitions of Rustam, point to the capacity of the abject and the sublime to be one and the same in art, and consequently aesthetic affinity with his source material. He uses the images of sea farers passing through a heaving tide' stuck in a limbo, the imagery of these horn-rimmed figures resonates the plights of migrating bodies to assert the dehumanizing almost demonizing nature of immigration. His depiction of 'otherness' through the scattered drowning figures situates the localized history of his displaced past, and of separation from families. Taking from the pages of *Shahnameh* he traces the nature of friends and foes, self and others, and the victor and the victim.

Khadim Ali completed his BFA from the National College of Arts, Lahore, Pakistan (2003) where he studied traditional miniature painting and MFA from the College of Fine Arts, University of New South Wales (2012). In 2012, Ali presented five paintings at Documenta 13, including one at the quinquennial's first presentation in Kabul. His recent participations include 'Residues & Resonance' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, MAO (Museo d'Arte Orientale, Italy) (2021); Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2021); 'Between The Sun And The Moon', Lahore Biennale 02, Lahore Biennale Foundation, Pakistan (2019); 'In one drop of water', Art Gallery of New South Wales, Sydney (2019); Australia. LATITUDE 28's booth at India Art Fair, New Delhi (2019); 'Antipodean Stories', Padiglione D'Arte Contemporanea Milano, Milan; 'gohyang: Home', Seoul Museum of Art, Seoul, South Korea; 'Continental Shift: Contemporary Art and South Asia', Bunjil Place, Melbourne; Sharjah Biennial 14; 'Leaving the Echo Chamber', Sharjah Art Museum, Sharjah, UAE, 2018; 'Babur Ki Gai', LATITUDE 28, New Delhi (2018) and 'Dissensus', LATITUDE 28, New Delhi (2017). His solo exhibitions include 'Forlorn Foe', LATITUDE 28, New Delhi (2016); 'Transition/Evacuation', ARNDT, Singapore (2015); 'Transitions/Evacuations', Milani Gallery, Brisbane, Australia (2014); 'The Haunted Lotus', Art Gallery of New South Wales, Sydney, Australia (2014); 'The Haunted Lotus', Hong Kong Visual Arts Centre, Hong Kong and Milani Gallery, Brisbane, Australia (2013) among others.



KHADIM ALI  
Untitled  
Gouache and Gold Leaf on Wasli  
Left - 26 x 11 inches, Right - 20.5 x 16.5 inches  
2017

## RADHIKA AGARWALA

(B. 1985, KOLKATA)

Radhika Agarwala's practice finds her exploring concepts of fragility and permanence - using material from both nature and civilization. Uprooted trees and branches share space with paper, epoxy-resin, bronze and concrete. Found objects - both organic and inorganic, are cast with substances they would not normally interact with. Whatever the material, or the distortion or hybridization forced on it, in the end her work asks a simple question - "Who would win if Nature starts to fight back?" and the answer to that is a quick - "Not us". Often rich in mythical references, her drawings, sculptures and installations deal with the fossilization of memory. Her practice draws attention to a newly discovered environment and personal journeys of being uprooted from one to another unknown territory. She approaches cities as forests-turn epileptic wastelands and landscapes with distorted eco-systems. Man's constantly growing hunger for "productive space" has resulted in mass deforestation and the disappearance of hundreds of thousands of species of plants, animals and insects over the decades - Radhika's work is testament to this loss. She draws inspiration and collects samples of nature from every city she lives in, incorporating them into her practice.

Radhika Agarwala has completed her MFA in Fine Art from Goldsmiths, London (2011) , MFA in Painting from School Of Fine Art, University Of Florida(2010), and Post-Baccalaureate Certificate in Painting from The School of the Art Institute of Chicago (2008) followed by BFA in Painting from Rabindra Bharati University, Kolkata (2007). Her recent solo exhibitions include 'For Two Lovers', Kristin Hjellegjerde Gallery, London (2013) and 'Encounter', Kristin Hjellegjerde Gallery, London (2012). Recent group exhibitions include LATITUDE 28's segment of DCAW (2021); 'All The Days and Nights', Kristin Hjellegjerde Gallery, London (2020); LATITUDE 28's segment of DCAW (2019); LATITUDE 28's booth at India Art Fair (2019); 'Art Exhibit, The India Story 4.0", Kolkata (2018) and 'Babur Ki Gai' curated by Adwait Singh and Bhavna Kakar, LATITUDE 28, New Delhi (2018).



RADHIKA AGARWALA

*Will We Ever Walk into the Fields of Gold Again I*

Brass Cast and Patina

19.5 (h) x 19 (w) x 1 (d) inches

2021





RADHIKA AGARWALA

*Will We Ever Walk into the Fields of Gold Again II*

Brass Cast and Patina

50 (h) x 23 (w) x 1 (d) inches

2021



RADHIKA AGARWALA

*Will We Ever Walk into the Fields of Gold Again III*

Brass Cast and Patina

16.5 (h) x 14 (w) x 1 (d) inches

2021



RADHIKA AGARWALA

*Will We Ever Walk into the Fields of Gold Again IV*

Brass Cast and Patina

12 (h) x 20 (w) x 1 (d) inches

2021

## SUDIPTA DAS

(B. 1985, ASSAM)

Sudipta Das hails from Silchar, a town in Northeast India. In her recent body of works she interrogates the realities of climate change and appeals to humanity about its most important outcomes, human migration. Through her paper sculptures, Sudipta represents the slow violence of ongoing disasters specific to her hometown Silchar, Assam and the precarious pasts as well as the futures of its victims. Sudipta is inspired by the dakjee doll making technique learned while on residency in Korea in 2017. Her use of paper and the fragility of this medium catalyses an important discussion towards the precarious condition of climate change refugees. In Sudipta's work, paper itself has become a metaphor for the fragility and vulnerability of the refugee. She aims to raise awareness about the vulnerability and fragility of lives of people who are forced to migrate. Her representations of the victims of climate disaster attempt to strike the collective conscious and plead to the empathy of the viewers.

Sudipta completed her BFA and MFA in Painting from Kala Bhavana, Visva-Bharati, Santiniketan in 2009 and 2011 respectively. She is a recipient of the Visual Artist fellowship at Mittal Institute (Harvard University) (2021); the prestigious Visual Arts Award as part of Alpine Fellowship, Sweden (2019); Greenshield Fellowship, Canada (2019) and Junior Research Fellowship, Ministry of Culture, Govt. of India (2013). Her solos include 'The Exodus of Eternal Wanderers' LATITUDE 28, New Delhi (2020); 'Every Year the Flood Comes', LATITUDE 28 in collaboration with Space Studio, Alembic City, Vadodara (2019); 'Soaring to Nowhere', LATITUDE 28 at The Art Projects, India Art Fair, New Delhi (2018); 'A Soaring to Nowhere' at Gachang Art Studio, Daegu, South Korea (2017); 'The Surface of Memory', LATITUDE 28, New Delhi (2016) amongst others. Her recent group exhibitions include, 'Multitudes & Assemblages' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, Accademia Albertina di Belle Arti, Italy (2021); 'Residues & Resonance' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, MAO (Museo d'Arte Orientale, Italy) (2021); 'Maximum Minimum' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, Oval Lingotto, Italy (2021); 'This Boat with a Broken Rim' curated by Phalguni Guliani, Mumbai Art Room, Mumbai (2021); International Paper Triennial 2020, Charmey Museum, Switzerland (2020); 'Broken Foot - Unfolding Inequalities', curated by Prabhakar Kamble and Rumi Samadhan, Online Show at Mozarto.com (2020); Delhi Contemporary Art Week with LATITUDE 28, Visual Arts Gallery, India Habitat Center and Bikaner House, New Delhi (2019 and 2021); India Art Fair at LATITUDE 28 booth, New Delhi (2019); 'Hanji Translated', a transnational exhibition with 13 artists from India, Korea and the United States, INKO Center at Lalit Kala Akademi Regional Centre, Chennai (2019); 'Material Gains', Gallery Ark, Vadodara (2019), 'Her Work is Never Done (Part -II)', curated by Bose Krishnamachari, BMB Art Gallery, Mumbai (2014); 'Diver-Cities', curated by Bhavna Kakar, LATITUDE 28, New Delhi (2013); 'Contested Terrain', Kochi-Muziris Biennale collateral segment, Kochi (2013). She has been a part of various studio residencies including, Artist Residency Program at Daegu Foundation for Culture, Korea (2017); Residency and collaborative project at Kaladham J.S.W Foundation, Hampi (2017); Art Ichol, Maihar, Madhya Pradesh (2016); Pier-2 Art Center Artist-in-Residence Program, Taiwan (2015); KHOJ Artists' Association residency program, Kolkata (2015); Visiting Artist Fellowship, Harvard University, Massachusetts, USA (2020-21).



RECTO



VERSO



RECTO



VERSO

SUDIPTA DAS  
*Waiting*  
Mixed Media  
10 x 57 x 10 inches  
2021



SUDIPTA DAS  
*Mother and Child – III*  
Mixed Media  
10 X 7 X 12.5 inches  
2022

## WASEEM AHMED

(B. 1976, HYDERABAD)

Waseem Ahmed hails from the generation of artists who initiated the movement of the 'contemporary miniature' in Lahore about fifteen years ago. In Pakistan, the traditional miniature has been a starting point for many contemporary artists who have honoured the technique as cultural heritage, while reinterpreting and reinventing it in their own way. Ahmed has distinguished his work by producing creatively incisive images with innovative stylistic and iconographic contributions within a practice that is rigorously traditional, placing him among the most acclaimed contemporary artists of his kind. Working in a variety of sizes, Ahmed combines drawing, gouache, pigments, and gold or silver leaf on Wasli paper, his substrate of choice. At the heart of his imagery lies the human figure and the boundaries that divide humanity in relation to his own historical, social context, and in close connection with the conflict and displacement that tinge our current time. His rich vocabulary of images often refers to mythology or history, both Eastern and Western. His work bridges our cultural heritage and the turbulence of our time.

Waseem completed his BFA in Miniature Painting from the National College of Arts in Lahore in 2000. He has displayed extensively in solo and group shows nationally and internationally since year 2001 in Pakistan, USA, Switzerland, Germany, London, Belgium, Greece, Dubai, India, Bangladesh, Nepal, Japan, Australia, Turkey, Lebanon, France. He has been a part of many national and international workshops and residency programs. His work has also been auctioned in prestigious auction houses like Sotheby's, Christie's and Bonhams since 2008 till date. His work is also in Private Collections of Museum für Asiatische Kunst, Staatliche Museen zu Berlin and British Museum London. Waseem has also participated in Karachi Biennale 2019 and Kathmandu Triennale – 2017. Since 2017, he has been appointed as the Nominator for the Sovereign Asian Art Prize. His recent solo shows include *Ambivalence*, Sanat Initiative, Karachi, Pakistan (2021); *Waseem Ahmed, Solo Show*, Jason McCoy Gallery, New York, USA (2020) among others. Recent group shows include, 'Residues & Resonance' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, MAO (Museo d'Arte Orientale, Italy) (2021); 2021 – 'Peepal & Banyan', Thxagain, collaboration with Gowen Contemporary, Berlin, Germany, Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2021); 'Nowthere', an exhibition of artworks by South Asian artists, LATITUDE 28, New Delhi (2020); 'Digressions on Geometric Abstraction', Gowen contemporary, Art Paris, Gowen Contemporary, Geneva, Switzerland (2020) among many other shows. Ahmed currently lives and works in Lahore, Pakistan.



WASEEM AHMED

*In the Name of Faith I*

Dry Pigment color, gold leaf on handmade Archival Wasli

9.4 x 9.4 inches

2022





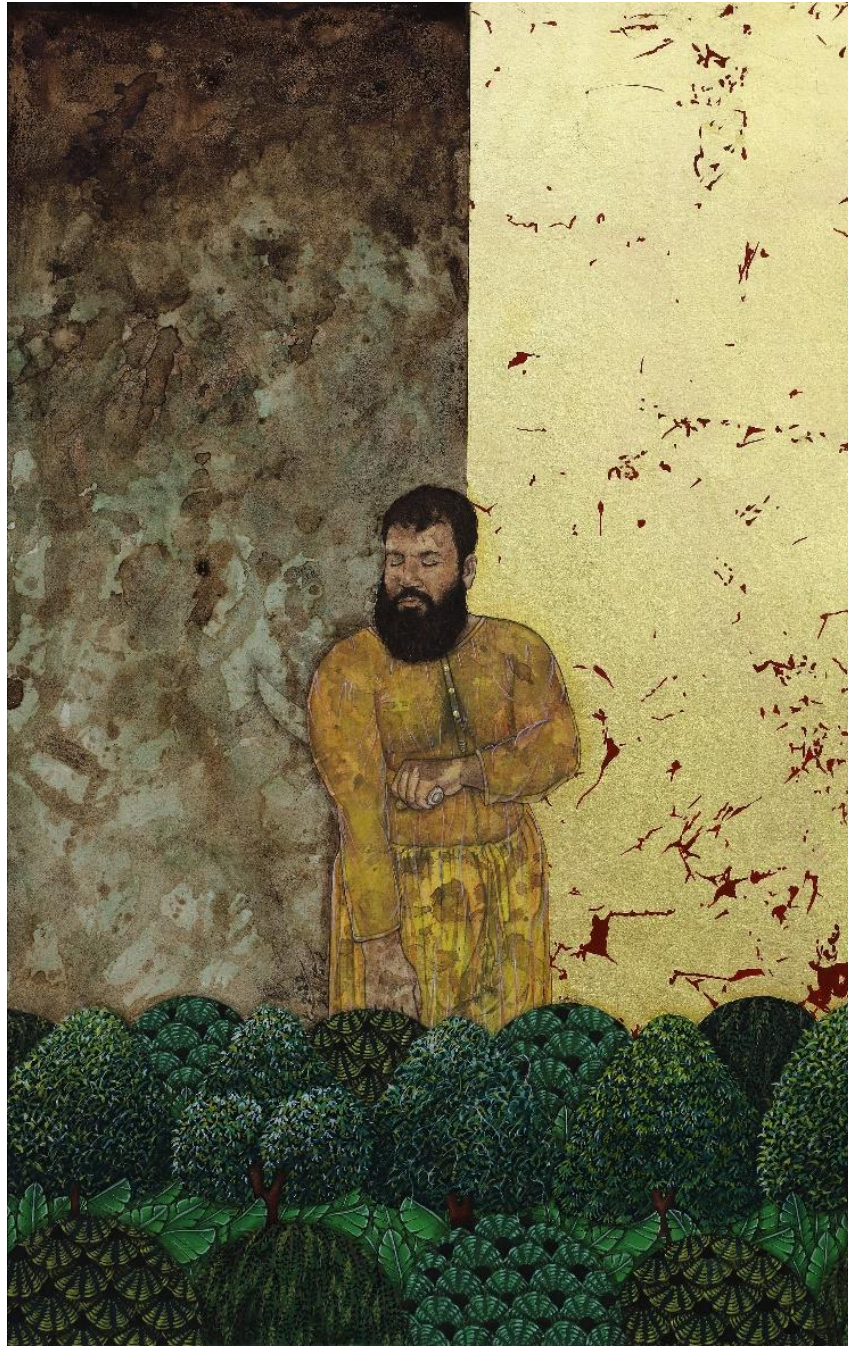
WASEEM AHMED

*In the Name of Faith II*

Dry Pigment color, gold leaf, tea stain on handmade Archival Wasli Paper

9.2 x 9.2 inches

2022



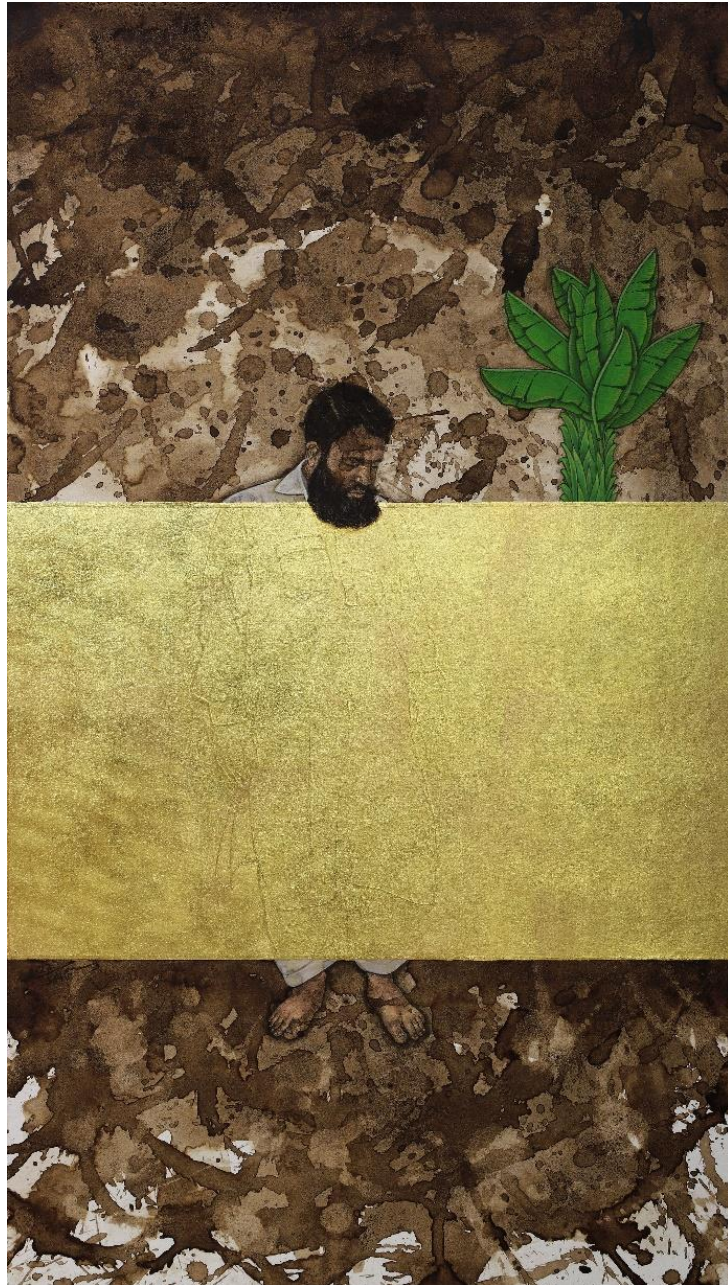
WASEEM AHMED

*In the Name of Faith III*

Dry Pigment color, gold leaf, tea stain on handmade Archival Wasli Paper

10.3 x 16.2 inches

2022



WASEEM AHMED

*In the Name of Faith Series IV*

Dry Pigment color, gold leaf, tea stain on handmade Archival Wasli Paper

9.6 x 17.2 inches

2022



WASEEM AHMED

*Untitled*

Dry Pigment color, silver leaf on handmade Archival Wasli Paper

10.4 x 16 inches

2022

## WASWO X. WASWO

(B. 1953, MILWAUKEE, WISCONSIN, U.S.A)

Waswo X. Waswo studied at the University of Wisconsin-Milwaukee, The Milwaukee Center for Photography, and Studio Marangoni, The Centre for Contemporary Photography in Florence, Italy. His books include *India Poems: The Photographs*, published by Gallerie Publishers in 2006, *Men of Rajasthan*, published by Serindia Contemporary in 2011 (hardcover 2014), *Photowallah* published by Tasveer, India, in 2016, *Gauri Dancers*, Mapin, 2019 and *Karkhana: A Studio in Rajasthan*, Mapin, 2022. Waswo's photographic self-portraiture has been a tactic of mild humour employed to signal the self-awareness of his practice. These self-portraits are tinted and painted by both of his Indian collaborators, Rajesh Soni and R. Vijay. They carry forward, and further complicate, the ever-evolving narrative. The series, 'A Visitor to the Court', is an exploration of his Indian life as well as his experiences in the courtly city of Udaipur in Rajasthan. It is humorous, self-deprecating, mock heroic and pretentious.

Waswo has lived and travelled in India for over twenty years and he has made his home in Udaipur, Rajasthan, for the past thirteen. Waswo's solo shows include, 'Gauri Dancers', LATITUDE 28 in association with Museo Camera, Gurugram (2021); 'We are Always Working', LATITUDE 28 (2020); 'Photowallah', Tasveer/Tarq, Mumbai (2017); 'Confessions of an Evil Orientalist', Gallery Espace, New Delhi, India (2011). Select group shows include, 'Residues & Resonance' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, MAO (Museo d'Arte Orientale), Turin, Italy (2021); 'Goa: A Time That Was' curated by Leandre D'Souza, Sunaparanta, Goa Centre for the Arts, Goa (2021); 'Cartography of Narratives', LATITUDE 28 at Bikaner House (2019); 'Babur ki Gai' curated by Adwait Singh and Bhavna Kakar, LATITUDE 28, New Delhi (2018); 'Laughing in the Vernacular', National Gallery of Modern Art, Mumbai (2017); 'Goa: A Time That Was' curated by Leandre D'Souza, Sunaparanta, Goa Centre for the Arts, Goa (2021); 'All You Need is Love', Mori Museum of Art, Tokyo, Japan (2013); 'Convergence: New Art from India and the Diaspora', William Benton Museum of Art, USA (2013). The artist's hand-coloured photographs are represented by LATITUDE 28, India.



WASWO X. WASWO

*A Visitor to The Court- 2*

Black and white digital photograph painted by Rajesh Soni and R. Vijay

11 x 11 inches (With Frame: 21.5 x 21.5 inches)

Edition 1/3

2021



WASWO X. WASWO

*A Visitor to The Court-3*

Black and white digital photograph painted by Rajesh Soni and R. Vijay

11 x 11 inches (With Frame: 21.5 x 21.5 inches)

Edition 2/3

2021



WASWO X. WASWO

*A Visitor to The Court-5*

Black and white digital photograph painted by Rajesh Soni and R. Vijay

11 x 11 inches (With Frame: 21.5 x 21.5 inches)

Edition 3/3

2021





WASWO X. WASWO

*A Visitor to The Court-8*

Black and white digital photograph painted by Rajesh Soni and R. Vijay

11 x 11 inches (With Frame: 21.5 x 21.5 inches) and 11 x 11 inches (With Frame: 24 x 24 inches)

Edition of 3 - Sold

Available: AP 1 + AP 2

2021



WASWO X. WASWO

*A Visitor to The Court-10*

Black and white digital photograph painted by Rajesh Soni and R. Vijay

11 x 11 inches (With Frame: 21.5 x 21.5 inches)

Edition 1/3

2021



WASWO X. WASWO

*A Visitor to The Court-13*

Black and white digital photograph painted by Rajesh Soni and R. Vijay

11 x 11 inches (With Frame: 21.5 x 21.5 inches)

Edition 1/3

2021



WASWO X. WASWO

*A Visitor to The Court-15*

Black and white digital photograph painted by Rajesh Soni and R. Vijay

10 x 10 inches (With Frame: 24 x 24 inches)

Edition 2/3

2021



WASWO X. WASWO

*A Visitor to the Court-16*

Hand-Painted Black and White Digital Photograph with Gold Border

22 x 22 inches (With Frame: 40 x 40 inches (white bone))

Edition 1/3

2021

## About LATITUDE 28

LATITUDE 28 is synonymous with cutting edge art of the Indian subcontinent, seeking fresh perspectives to stimulate commercial interest in new forms of art-making. It has stimulated artists, writers, critics, researchers and curators to experiment with medium, material, dialogue, perspective and practice while fostering collectors, art enthusiasts and takers of a new era. A lateral space where emerging artists are able to contextualise their work alongside the masters of Indian art, LATITUDE 28 paved the way for collaborations between artists from Iran, Pakistan, Nepal, Sri Lanka and India through its outreach events that seek an intersection of artists, art institutions, collectors and different publics. An incubation space, the gallery generates ideas through curatorial projects, site-specific artworks, artist talks and curated walks that initiate renewed readings within art historical and socio-political contexts. LATITUDE 28 frequents all major international art fairs, and supports artists' presence at biennales world over. It is committed to generating creative discourse and critical writings on contemporary art through its biannual publication, Take on Art Magazine. TAKE and LATITUDE 28's not-for-profit projects interact with the public sphere via residencies, workshops, ensembles, panel discussions, seminars and awards. LATITUDE 28's vision is shaped by its Founder/Director, Bhavna Kakar, who has over a decade's experience as a curator, editor, and art consultant.

# LATITUDE 28

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